NOTE-FOR-NOTE TRANSCRIPTIONS

GUITAR • VOCAL

The White Stripes

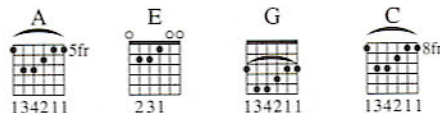
ELEPHANT

Contents

SEVEN NATION ARMY

Words and Music by
Jack White

Back and forth through my mind
And that ain't what you want to hear,
All the words are gon - na bleed from me
be - hind a cig - a - rette.
but that's what I'll do.
and I will think no more.
And the
And the
And the
Interlude
To Coda 1
To Coda 2
G5
A5
E5
G5X E5 D5
Rhy. Fig. 1
End Rhy. Fig. 1
Rhy. Fig. 2
Gtr. 2 (dist.)
mf
f
mes - sage com - ing from my eyes says leave it a - lone.
feel - ing com - ing from my bones says find a home.
stains com - ing from my blood tell me go back home.
Gtr. 3 (dist.)
Rhy. Fig. 1A
End Rhy. Fig. 1A
Rhy. Fig. 2A
w/ slide
C5 B5 E5 G5X E5 D5 C5 D5 C5 B5
End Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
E G E D
End Rhy. Fig. 2A
C B E G E D C D C B A/B
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
G5

BLACK MATH

Words and Music by
Jack White
A
E
G
C
5fr
8fr
134211
231
Intro
Fast Rock ♩ = 180
1., 2., 3.
4.
C Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4
Gtrs. 1 & 2
(dist.)
Rhy. Fig. 1
End Rhy. Fig. 1
A5
Rhy. Fig. 2
End Rhy. Fig. 2
Verse
3rd time, Gtr. 3: w/ Fill 1
1.Well, don't you think that I'm bound to re - act now?
2.My books are sit - ting at the top of the stack now.
3.Lis - ten, mas - ter, can you an - swer a ques - tion?
Rhy. Fig. 3
End Rhy. Fig. 3
Fill 1
Gtr. 3
fdbk.
Pitch: E

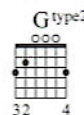
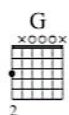
Gsus4 C Gsus4 Asus4 A5 C
Well, my fin - gers def - i - nite - ly turn - ing to black now.
Well, the long - er words are real - ly break - ing my back now.
Mm, is it the fin - gers or the brain that you're teach - ing the les - son?
Gsus4 C Gsus4 C Gsus4 C Gsus4 E
Yeah. May - be I'll put my
Yeah. May - be I'll learn to
Oh. I can't tell you how
Rhy. Fig. 3
To Coda
G A C
love on ice, and teach my - self, may - be that - 'll be nice, yeah.
un - der - stand, draw - ing a square with a pen - cil in hand, yeah.
proud I am, writ - ing down things that I don't un - der - stand.
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5

Slower ♩ = 108
Gtrs. 1 & 2 tacet
A
D5
A5
D5
Gtrs. 1 & 2
Gtr. 3 (dist.)
Rhy. Fig. 4
End Rhy. Fig. 4
f
1/4
Gtr. 3: w/ Rhy. Fig. 4
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah.
Bridge
Gtr. 3: w/ Rhy. Fig. 4 (2 times)
Math - e - mat - i - cal - ly turn - ing the page.
Un - e - quiv - o - cal - ly
show - ing my age.
I'm prac - ti - cal - ly cen - ter stage.
E
Gtr. 3
Un - de - ni - a - bl - y earn - ing your wage.
Well, may - be I'll put my
G
C
(cont. in notation)
love on ice and teach my - self.
May - be that - 'll be nice, yeah.
Guitar Solo
Tempo I ♩ = 180
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 1/2 times)
C Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4 C
*Flick toggle switch on and off in rhythm indicated.

Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4 C
grad. bend
Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4
C Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4
w/ octave pedal
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5
8va
w/ octave pedal
8va
Gtrs. 1 & 2: w/ Rhy. Fig. 3
loco
C
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)
Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4 C
*Flick toggle switch, as before.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4 A5
D.S. al Coda
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 3
E G
Well, may - be I'll put my love on ice and
A C
teach my - self. May - be that - 'll be nice, yeah.
Outro
A5 Asus4
Yeah. Yeah.
Gtrs. 1 & 2
Yeah.

THERE'S NO HOME FOR YOU HERE

Words and Music by
Jack White

Gtr. 1 tacet
A
C
A
N.C.
Gtr. 1
Gtr. 2
mp
1/4
A
G
C
A
N.C.
Rhy. Fig. 2
End Rhy. Fig. 2
1/4
Verse
Gtr. 2: w/ Rhy. Fig. 2 (3 times)
A
G
1. I'd like to think that all this con - stant in - ter - ac - tion is just the
C
A
N.C.
kind to make you drive your - self a - way.
A
G
Each sim - ple ges - ture done by me is coun - ter - act - ed and leaves me
C
A
N.C.
stand - ing here with noth - ing else to say.
A
G
Com - plete - ly baf - fled by a back - ward in - di - ca - tion that an in -
C
A
N.C.
spi - red word will come a - cross your tongue.

A
G
Hands mov - ing up - ward to pro - pel the sit - u - a - tion have sim - ply
Gtr. 2
C
A
G
halt - ed, now the con - ver - sa - tion's done.
Gtr. 1
Gtr. 2
1/4
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
A
G
C
A
G
There's no home for you here, girl; go a - way. There's no home for you here.
Gtr. 1 tacet
A
C
A
G
Gtr. 1
Gtr. 2
1/4

A G C A Asus4 A Asus4

Verse

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

A G C A N.C.

2. I'm on - ly wait - ing for the prop - er time to tell you that it's im - pos - si - ble to get a - long with you.

A G C A N.C.

It's hard to look you in the face when we are talk - ing, so it helps to have a mir - ror in the room.

Gtr. 1

A G

go a - way___ and do not leave a trace.

Gtr. 3 (dist.)

f

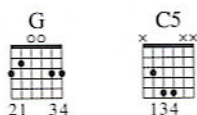
*Rake strings behind the nut.

Gtr. 2

Bridge
Gtr. 3 tacet
D
Gtrs. 1 & 2
Wak - ing up for break - fast. Burn - ing match - es. Talk - ing quick - ly. Break - ing
bau - bles. Throw - ing gar - bage. Drink - ing so - da. Look - ing hap - py. Tak - ing
C
G type2
A
pic - tures. So com - plete - ly stu - pid. Just go a - way.
(Ah.)
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
A
G
C
A
G
Gtr. 3
1/2
A
G
C
A
G
8va
loco
Harm.
*w/ octave pedal (set for 1 octave higher)
Chorus
Gtr. 3 tacet
Gtr. 1 tacet
A
C
A
N.C.
Gtr. 1
There's no home for you here, girl; go a - way. There's no home for you here.
Gtr. 2
mf

A G C A Asus4 A Asus4
There's no home for you here, girl; go a - way. There's no home for you here.
A G C A N.C.
There's no home for you here, girl; go a - way. There's no home for you here.
A G A
Gtr. 1
f
There's no home for you here, girl; go a - way. No home here.
f
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Repeat and fade
A G C A G
There's no home for you here, girl; go a - way. There's no home for you here.

I JUST DON'T KNOW WHAT TO DO WITH MYSELF

Lyric by Hal David
Music by Burt Bacharach

Fsus4
F
Fsus4
F
ev - 'ry - thing for two. Do - ing ev - 'ry - thing with you. And
on - ly make me sad. Part - ings make me feel as bad. 'Cause
ev - 'ry - thing for two. Do - ing ev - 'ry - thing with you. And
slight P.M.
Gtr. 2 tacet
Em
A
G
C
now that we're through, I just don't know what to do.
I'm not with you, I just don't know what to do.
now that we're through, I just don't know what to do.
Gtr. 1
slight P.M.
let ring
1.
2.
2nd time, Gtr. 1: w/ Rhy. Fill 1
G
G
Gtr. 2
2. I just don't
Like a sum - mer rose
mp
P.M.
Rhy. Fill 1
Gtr. 1
f
1/4

Bridge
G5
needs the sun and rain,
Gtrs. 1 & 2
dist. on
F5
I need your
B♭5
sweet love
fdbk.
fdbk.
F5
to be loved a - way.
C5
To Coda
C5
D.S. al Coda
(take 2nd ending)
Gtr. 2
dist. off
3. Well, I don't
Gtr. 1
dist. off

Coda
Outro
C5
G5
F5
Gtr. 2
(cont. in notation)
I just don't know what to do with my - self.
Gtr. 1
Gtrs. 1 & 2
Rhy. Fig. 1
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
G5
N.C.
G5
F5
Just don't know what to do with my - self.
End Rhy. Fig. 1

G5
N.C.
G5
F5
G5
N.C.
Just don't know what to do with my - self.
I don't

G5
F5
G
rit.
know what to do with my - self.
Gtrs. 1 & 2
dist. off

IN THE COLD, COLD NIGHT

Words and Music by
Jack White

(G5) (F5) (G5) (C5) (D5) (C5) (D5) (G5)
I don't care what oth - er peo - ple say, I'm gon - na love you an - y - way.
Gtr. 1: w/ Riff B
(A5) (G5)
Gtr. 1: w/ Riff A (2 times)
(Dm)
Come to me a - gain in the cold, cold night, in the cold, cold night.
Interlude
N.C.(Dm)
1., 2., 3.
4.
Gtr. 1
(A5) (G5) (Dm)
D.S. al Coda
Coda
Outro
D C A7 C5
And I know that you feel it too when my
Gtr. 1
let ring

D C A7 C5 D5 C5 A7
skin turns in - to glue. You will know that it's warm in - side and you'll come run
let ring
let ring
G5 F5 N.C.(Dm)
to me in the cold, cold night,
in the cold, cold night,
in the cold, cold night,
in the cold, cold night.

I WANT TO BE THE BOY TO WARM YOUR MOTHER'S HEART

Words and Music by
Jack White

Gtr. 2: Open G tuning:
(low to high) D-G-D-G-B-D

*Chord symbols reflect overall harmony.

D
C
G
while my moth - er baked a lit - tle cake for you, and e - ven dread - ed when you said good - bye.

Chorus

2nd time, Gtr. 2: w/ Fill 1
F
G
What kind of cart - wheels do I have to pull?
What kind of joke should I lay on her now?
P.M.
*On D.S., vocal substitutes 1/4 rest for beat 1.

D
P.M.

Fill 1
Gtr. 2

To Coda
F
G
I'm in - clined to go fin - ish high school just to make her no - tice that I'm a - round.
A
D
C
G
F
let ring
D
C
G
F
let ring

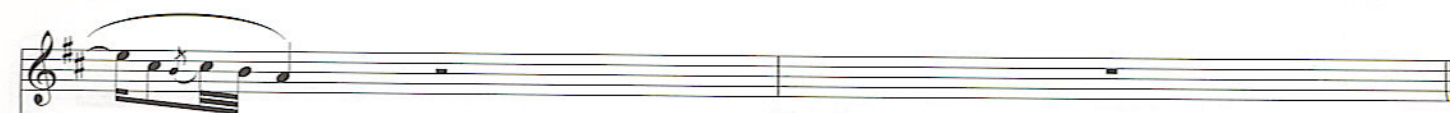
Verse
D
C
G
2. Well, noth - ing I come up with seems ___ to work, feels like ev - 'ry - thing I say is a lie. ___
let ring
let ring
let ring
D
C
G
___ And nev - er have I felt like such ___ a jerk, I'm a - fraid to e - ven o - pen my eyes. ___
sim.
D
C
G
___ Be - cause I real - ly don't want her to judge ___ me, I want her to real - ly know who I am. ___
D
C
G
___ And then, and on - ly then will she love ___ me, well, at least that was ___ the plan. ___

Chorus

F
G
If ev - er a boy need - ed a hol - i - day,
if ev - er a girl need - ed some - one to hold.
P.M.

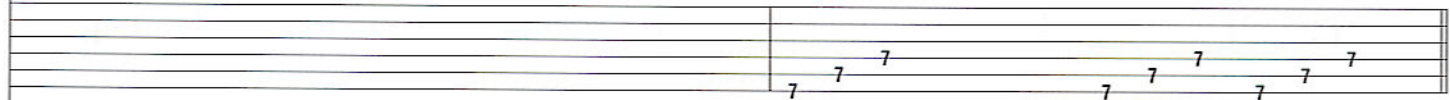
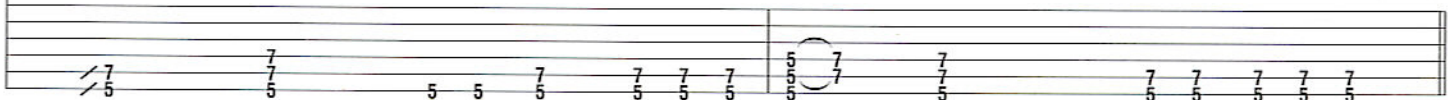
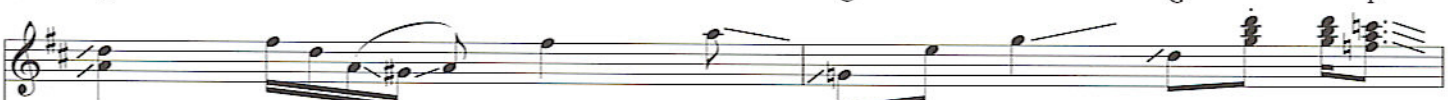
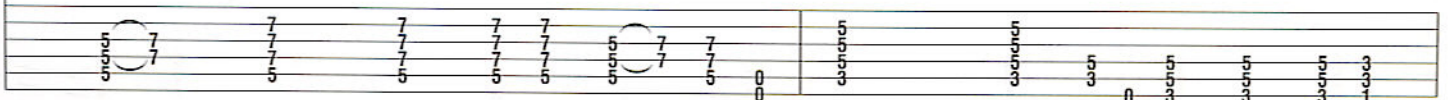
D
P.M.

F
G
I just hope I don't act the same way by the time that I get that old.

A

Gtr. 2 (semi-clean)

f

w/ slide

let ring

Gtr. 1

D
C
G
F
let ring
let ring
D
C
G
F
let ring
let ring
D.S. al Coda
D
C
G
F
let ring
let ring
let ring

Coda
A

D
C
G
F
let ring
let ring
let ring

D
C
G
F
let ring
let ring
let ring

Verse
D
C
G
3. I nev - er said I was the heir to a for - tune, I nev - er claimed to have any looks.
let ring
let ring
let ring

YOU'VE GOT HER IN YOUR POCKET

Words and Music by
Jack White

Verse
C
G/B
A
Am
sweet
home.
1. No-bod-y ev-er
End Rhy. Fig. 1
Rhy. Fig. 2

G
D
told you that it was the wrong way
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2
Am
G
D
to trick a wom-an, make her feel she did it her way.

C
And you'll be there if she ev-er feels
Rhy. Fig. 3
Gtr. 1

G
C
blue.
And you'll be there
F
A
when she finds some - one new. What to do? Well, you know,
End Rhy. Fig. 3
Chorus
Gtr. 1: w/ Rhy. Fig. 1
D
G
C
G/B
you keep her in your pock - et
to keep her in your pock - et
where there's no way
A
D
G
C
G/B
out now. Put it in the safe and lock it 'cause it's home sweet
A
Am
home.
Gtr. 1
*2nd time, omit grace notes.
Verse
1st time, Gtr. 1: w/ Rhy. Fig. 2 (2 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 2
Am
G
2. The smile on your face made her think she had the right
3. And in your own mind you know you're luck - y just to know

2nd time, Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)
D
Am
one. Then she thought she was sure by the way you two could
her. And in the be - gin - ning all you want - ed was to
2nd time, Gtr. 1: w/ Rhy. Fill 1
1st time, Gtr. 1: w/ Rhy. Fig. 3
G
D
C
have fun. But now she might
show her. But now you're scared,
2nd time, Gtr. 1: w/ Rhy. Fig. 3 (last 6 meas.)
G
C
leave like she's threat - ened be - fore. Grab hold of her fast
you think she's run - ning a - way. You search in your hand
F
A
be - fore her feet leave the floor and she's out the door. 'Cause you want
for some - thing clev - er to say. Don't go a - way. 'Cause I want
Chorus
Gtr. 1: w/ Rhy. Fig. 1
D
G
C
G/B
to keep you in my pock - et where there's no way
A
D
G
C
G/B
out. Put it in the safe and lock it 'cause it's home sweet
A
C
G
A
home, home sweet home.
Gtr. 1
Rhy. Fill 1
Gtr. 1

BALL AND BISCUIT

Words and Music by
Jack White

*Chord symbols reflect overall harmony.
**Fret open E chords lightly; w/ slight P.M.

Verse
E5
1. It's quite pos - si - ble that I'm your third _ man, girl,
but it's a fact _ that I'm the sev -
enth son. ___
A
It's quite pos - si - ble that I'm your third _ man, girl, ___
but it's a fact _ that I'm the sev -

E5
enth son.
B
And right now you could care less a - bout me,
A
but soon e - nough you will care by the time
E5
I'm done.
1/2
Chorus
N.C.(E5)
Let's have a ball and a bis - quit, sug - ar,
and take our sweet lit - tle time
let ring

a - bout it.
let ring
A
G
Let's have a ball, girl, and take our sweet lit - tle
let ring
let ring
E5
time a - bout it.
B
A
Tell ev-'ry-bod-y in the place to just get out, we'll get clean to - geth - er and I'll find me a

E
B
soap - box where I can shout it.
Yeah.

Guitar Solo
E5
8va
Gtr. 2 (dist.)
f
loco
*+6
*w/ octave pedal (set for 1 octave higher)
Gtr. 1
f
(dist. on)

8va
loco
8va
**+6
+6
**w/ octave pedal (set for 1 octave higher)

A
8va
E5
8va
B
A
8va

Interlude

E5

Gtr. 2 tacet

G

mf

(dist. off)

Verse
E5
2. Ya read it in the news - pa - per,
ask your girl - friends and see if they know.
A
Read it in the news - pa - per,
ask your girl - friends and see if they
E5
know

B
A
that my strength is ten fold, girl.
I'll let you see it if you want to before you go.
Chorus
N.C.(E5)
Let's have a ball and a bis - quit, sug - ar,
and take our sweet lit - tle time
a - bout it.
let ring
let ring

A
Let's have a ball
and take our sweet little time a-
E5
-bout it.
G
E5
1/2
B
Tell ev-'ry-bod-y in the place to just get out,
A
we'll get clean to-geth-er and I'll find me a soap-
E
-box where I can shout it.
B
Spoken: Yeah, I can think of one or two things to say about it. Alright, listen.

Guitar Solo
E5
Gtr. 2
8va
loco
*+6
+6
1/2
*w/ octave pedal (set for 1 octave higher)
Gtr. 1
(dist. on)
fdbk.
Pitch: B
B
A5

E5
8va
B5
loco
A5
let ring
N.C.(E5)
(B)

Interlude
E5
Gtr. 2 tacet
G
mf
(dist. off)
Gtr. 1
E5
G5
E5
A7
E
B
A5
A7

E5
B
Gtr. 2
8va
fdbk.
Pitch: G♯ B
Gtr. 1
Guitar Solo
E5
loco
8va
*+6
*w/ octave pedal (set for 1 octave higher)
+6
1/2
1

A5
8va
loco
+6
1/2

E5
loco
8va
+6

B5
loco
A5
fdbk.
Pitch: B

E5
N.C.
(B5)
E5
8va
*+6
*w/ octave pedal (set for 1 octave higher)
8va

A5
8va
loco
1
1/4
Harm.
fdbk.
Pitch: C♯

E5
1/2
8va
loco
fdbk.

B5
A5

N.C.(E5)
(B)

Gtr. 2 tacet
E5
mf

3. Yeah, it's
Gtr. 1
1/2

Verse
N.C.(E5)
quite pos - si - ble that I'm your third man,
but it's a fact that I'm the sev - enth son.
(A5)
It was the oth - er two which made me your third,
but it's my moth - er who made me the sev - enth
(E5)
son.
G5
let ring

B
A5
And right now you could care less a-bout me,
but soon e-nough you will care by the time
E5
G5
I'm done.
mp
E5
G
E5
G5
Spoken: Yeah, you just wait.
Yeah, stick around,
E5
N.C.(G5)
E5
rit.
you'll figure it out.
rit.

THE HARDEST BUTTON TO BUTTON

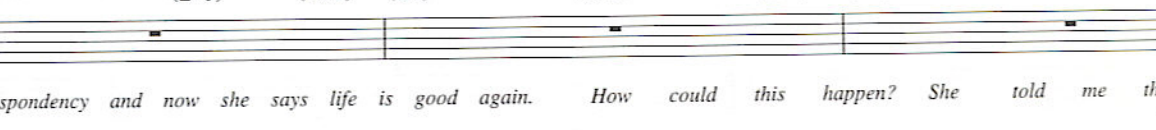
A5
C5
B5
last long be - cause I stopped it. I grabbed a rag doll and stuck some lit - tle
Riff B
Gtr. 1
B♭5
A5
C5
pins in it. Now we're a fam - i - ly and we're al - right now. We got
End Riff B
Rhy. Fig. 1
A5
C5
A5
mon - ey and a lit - tle place to fight now. We don't know you, and we don't
C5
B5
B♭5
owe you, but if you see us a - round I got some - thing else to show you.
End Rhy. Fig. 1

Asus4
Rhy. Fig. 2
C
End Rhy. Fig. 2
Asus4
C
Asus4
C
B
Rhy. Fig. 3
B♭
N.C.
End Rhy. Fig. 3
(Bass)
4
Gtr. 1: w/ Riff A
A5
C5
Play 3 times
B5
D5
2. Now it's
Verse
Gtr. 1: w/ Riff A (1st 6 meas.)
A5
C5
A5
eas - y when you don't know bet - ter. You think it's sleaz - y? Then put it in a
C5
A5
C5
short let - ter. We keep warm, but there's just some - thing wrong when you just
Gtr. 1: w/ Riff B
B5
B♭5
Gtr. 1: w/ Rhy. Fig. 1
A5
feel that you're the hard - est lit - tle but - ton to but - ton. I had o - pin - ions that did - n't
C5
A5
C5
mat - ter. I had a brain that felt like pan - cake bat - ter. I got a

A5
C5
B5
back - yard with noth - ing in it ex - cept a stick, a dog and a
Chorus
Gtr. 1: w/ Rhy. Fig. 2 (7 times)
B♭5
Asus4
C
box with some - thing in it. The hard - est but - ton to but - ton.
The hard - est but - ton to but - ton. The hard - est
but - ton to but - ton. The hard - est but - ton to but - ton, oh oh.
The hard - est but - ton to but - ton. The hard - est
Gtr. 1: w/ Rhy. Fig. 3
B
but - ton to but - ton, oh oh. The hard - est but - ton to but - ton.
B♭
Rhy. Fig. 4
Gtr. 1
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4 (2 1/4 times)
The hard - est but - ton to but - ton. The hard - est
1.
2.
but - ton to but - ton. but - ton to but - ton, oh oh.

LITTLE ACORNS

Words and Music by
Jack White

Intro

(G5) (B♭5) (A♭5) (G5) (B♭5) (A♭5) (G5) (B♭5) (A♭5)
of despondency and now she says life is good again. How could this happen? She told me that late
(B♭5) (A5) (A♭5) (G5) (B♭5) (A♭5)
one autumn day, when she was at her lowest, she watched a squirrel storing up nuts for the winter.
(G5) (B♭5) (A♭5) (G5) (B♭5) (A♭5) (G5) (B♭5) (A♭5)
One at a time, he would take them to the nest. And she thought, if that squirrel can take care of
(B♭5) (A5) (A♭5) (G5) (B♭5) (A♭5)
himself with a harsh winter coming on, so can I. Once I broke my problems into small pieces

Verse
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 1
F5
G5
1.Take all your prob -
2. Be like the squirrel,
End Rhy. Fig. 1
Rhy. Fig. 2
P.M.
F5
- lems and rip 'em a - part, oh, oh, oh, oh, oh.
girl, be like the squirrel, oh, oh, oh, oh, oh.
End Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 1/2 times)
G5
F5
Car - ry them off in a shop - ping cart, oh,
Give it a whirl, girl, be like the squirrel, oh,
G5
oh, oh, oh, oh. An - oth - er thing you should - 've known from the start,
oh, oh, oh, oh. And an - oth - er thing you have to know in this world,
F5
G5
oh, oh, oh, oh, oh, oh. The prob - lems at hand
oh, oh, oh, oh, oh. Cut up your hair,

B♭5
A♭5
G5
Outro
G5
N.C.
Oh,
oh,
oh,
oh,
oh,
A5
oh.

HYPNOTIZE

Words and Music by
Jack White

A5 C E C E F5
So man - y times I called your house just to hear the tone.
You're the kind of girl a guy like me could hyp - no - tize.
E5 E A5 C E C
And though I knew that you weren't home, I did - n't
And if this comes as a sur - prise, just think of
End Rhy. Fig. 2
F D E A5 C
mind so much 'cause I'm so a - lone. I want to hyp - no - tize you, ba -
all those guys who would tell you lies. I want to spin my lit - tle watch
E C A5
- by, on the tel - e - phone.
right be - fore your eyes.
1.
F5 G5 A5
2. I

2.
Interlude
Gtr. 1 tacet
F5
G5
A5
N.C.(A5)
Gtr. 2 (dist.)
f
(F5)
(G5)
(A5)

(F5)
(G5)
E
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
A5
C
E
C
A5
C
Gtr. 2 tacet
E
C
A5
C
E
C
A5
C
E
C
3. I
Verse
Gtr. 1: w/ Rhy. Fig. 2
A5
C
E
C
A5
wan - na hold your lit - tle hand if I can be so bold,
F5 G5 A5
C
E
C
E
F5
and be your right hand man till your hand gets old.

E5
E
A5
C
E
C
And then when all the feel - ing's gone,
just de -
Gtr. 1
F
D
E
D
C
A5
C
cide if you want to keep hold - ing on.
I want to hold your lit - tle hand
E
C
A5
if I can be so bold,
if I can be so bold,
Asus4
if I can be so bold.
8va
fdbk.
Pitch: C♯

THE AIR NEAR MY FINGERS

Words and Music by
Jack White

A5
C
G
D5
Dsus4
D
Do do do do do do do do do do do do.
slight P.M.
A5
C
G
Dsus2
D
Dsus4
D
Do do do do do do do do do do do do.
slight P.M.
A
G5
2. Well,
f
P.M.
Verse
A5
C
G5
D5
don't you re - mem - ber? You told me in De - cem - ber that a boy is not a man un - til he makes a stand. Well,
mom is so car - ing, she's real - ly got me star - ing at all the cra - zy lit - tle things she does for sure. And I
mf
P.M.

A5 C G5 D5
I'm not a ge - ni - us but may - be you'll re - mem - ber this: I nev - er said I ev - er want - ed to be a man.
can't seem to think of an - oth - er kind of love that a boy could ev - er get from an - y - one but her.
P.M.
A5 C G D5 Dsus4 D
Do do do do do do do do do do do do do.
slight P.M.
A C G Dsus2 D Dsus4 D
Do do do do do do do do do do do do do.
slight P.M.
A G/A♭ G A G/A♭ G A G/A♭ G A G/A♭ G
Yeah.
f

G5
Bb5
F5
G5
I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.
mf
P.M.
Bb5
F5
G5
I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.
P.M.
Bb5
F5
G5
I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.
slight P.M.
Bb5
F5
G5
I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.
slight P.M.

*Keyboards arr. for gtr.

*5th time, begin fade.

GIRL, YOU HAVE NO FAITH IN MEDICINE

Words and Music by
Jack White

G
E5
G
E5
B
D
A
A7
Rhy. Fig. 2
End Rhy. Fig. 2
E5
G
E5
G
E5
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5
G
E5
G
E5
G
E5
Girl,
you have no faith in med - i - cine.
G
E5
A
E5
A
E5
G
Oh, girl,
you have no faith in
Rhy. Fig. 3
Gtrs. 1 & 2

E5 G E5 G E5 B
med - i - cine. A - ce - ta - min - o - phen,
D E5 G E5 G E5
you see the med - i - cine. Oh, girl.
End Rhy. Fig. 3
Verse
E5 G E5
1. Is there a way to find a cure for this im - plant - ed in a pill?
Rhy. Fig. 4
G E5
Gtrs. 1 & 2: w/ Rhy. Fig. 4
Is it just the name up - on the bot - tle which de - ter - mines if it will?
End Rhy. Fig. 4

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 G E5 G E5 G E5 G E5
girl, you have no faith in med - i - cine. Oh,
Gtrs. 1 & 2: w/ Rhy. Fig. 3
A E5 A E5 G E5 G E5 G E5
girl, you have no faith in med - i - cine.
B D E5 G E5 G E5
A - ce - ta - min - o - phen, you see the med - i - cine. Oh, girl.
Guitar Solo
E5
Gtr. 1
1/2
1/2
Gtr. 2
G E5 G E5 G

Gtr. 2: w/ Rhy. Fig. 4
Gtr. 1
E5
G
E5
G
E5
Gtr. 2: w/ Rhy. Fig. 5
A
E5
A
E5
G
Gtr. 2: w/ Rhy. Fig. 4
E5
*Tap string w/ edge of pick.
G
E5
G
E5

B
Gtr. 1
A
A7
Gtr. 2
E5
G
E5
G
E5
G
Uh,
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)
E5
G
E5
G
E5
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 6 meas.)
A
E5
A
E5
G
girl, you have no faith in med - i - cine.
E5
G
E5
G
E5
B
D
A - ce - ta - min - o - phen, you see the med - i - cine. Oh,

E5
G
E5
G
E5
G
girl.
Gtrs. 1 & 2
Verse
E5
2. Well, strip the bark right off the tree and just hand it this way.
*Rake strings behind the nut.
G
E5
G
E5
G
E5
Don't e - ven need a drink of
wa - ter to make the head - ache go a - way.
G
E5
G
E5
*As before

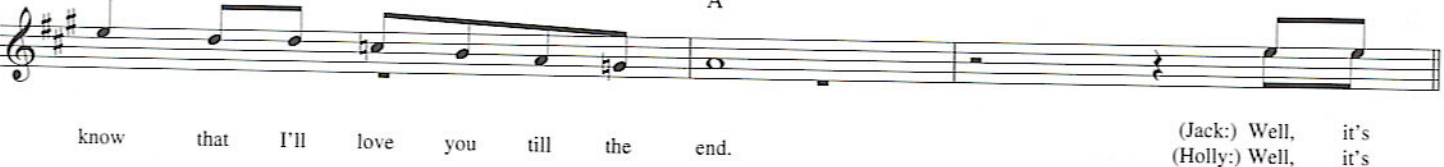
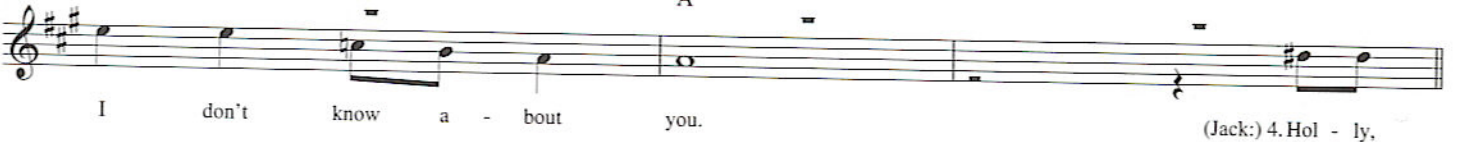
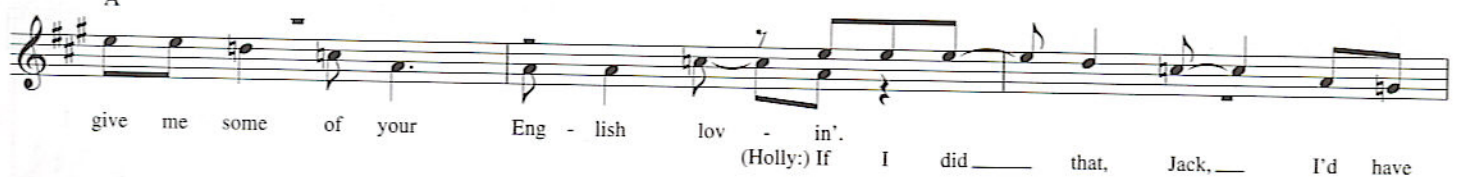
A
Give me a sug - ar pill and watch me just rat - tle down the street.
*As before
E5
A
E5
G
E5
G
E5
G
E5
G
*As before
Gtrs. 1 & 2: w/ Rhy. Fig. 2
B
D
A
A7
A - ce - ta - min - o - phen, you see the med - i - cine. Oh,
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
E5 G E5 G E5 G E5
girl, you have no faith in med - i - cine.
G E5
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
E5 G E5 G E5
Oh, girl. Oh,
1.
2.
G E5 G E5 G E5 E5
Gtrs. 1 & 2
girl. Oh,

WELL IT'S TRUE THAT WE LOVE ONE ANOTHER

Words and Music by
Jack White

D
A
too, but there's just so much that I don't know a - bout you.
Verse
A
(Holly:) 1. Jack, give me some mon - ey to pay my bills.
(Jack:) All the
End Rhy. Fig. 1
dough I give you, Hol - ly, you been us - ing on pain pills.
D
Jack, will you call me if you're a - ble?
A
N.C.
I got your phone num - ber writ - ten in the back of my Bi - ble.

E
Jack, I think you're pull - ing my
D
A
leg, and I think may - be I'd bet - ter ask Meg. (Holly:) 2.Meg,
Verse
Gtr. 1: w/ Rhy. Fig. 1
A
do you think Jack real - ly loves me?
(Meg:) You know, I don't care 'cause
N.C.
E
Jack real - ly bugs me.
D
Why don't you ask him now?
Well, I would, but Meg, I
A
real - ly just don't know how.

Verse
Gtr. 1: w/ Rhy. Fig. 1
A
(Meg:) 3. Just say "Jack, do you a - dore me?
(Jack:) Well, I would, Hol - ly, but
N.C.
E
love real - ly bores me.
(Holly:) Then I
Then I
D
guess we should just be friends.
guess we should just be friends.
I'm just kid - ding, Hol - ly. You
A
know that I'll love you till the end.
(Jack:) Well, it's
(Holly:) Well, it's
Chorus
Gtr. 1: w/ Rhy. Fig. 1
A
true that we love one an - oth - er.
true that we love one an - oth - er. I love Jack White like a
N.C.
E
lit - tle broth - er.
Well,
D
Hol - ly, I love you too, but there's just so much that
A
I don't know a - bout you.
(Jack:) 4. Hol - ly,
Verse
Gtr. 1: w/ Rhy. Fig. 1 (1st 10 meas.)
A
give me some of your Eng - lish lov - in'.
(Holly:) If I did that, Jack, I'd have
N.C.
E
one in the ov - en.
Why don't you

A

won't be an - y - thing left for an - y - bod - y else.

Gtr. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 8 meas.)

A

(Jack:)You know I

(Holly:) 5. Jack, it's too bad a - bout the way that you look.

Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1st 10 meas.)
A
A
tell 'em what it's real - ly all a - bout.
(Jack:) Well, it's true that we love
(Holly:) Well, it's true that we love
Gtr. 1
N.C.
one an - oth - er.
one an - oth - er. I love Jack White like a lit - tle broth - er.
E
D
Well, Hol - ly, I - love you too, but there's
just so much that I don't know a - bout
Gtr. 1
A
w/ studio chatter
you.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

The White Stripes
ELEPHANT

- Seven Nation Army
- Black Math
- There's No Home For You Here
- I Just Don't Know What To Do With Myself
- In The Cold, Cold Night
- I Want To Be The Boy To Warm Your Mother's Heart
- You've Got Her In Your Pocket
- Ball And Biscuit
- The Hardest Button To Button
- Little Acorns
- Hypnotize
- The Air Near My Fingers
- Girl, You Have No Faith In Medicine
- Well It's True That We Love One Another

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